

January 24, 1947

Amateur Cinema League, Inc.,
420 Lexington Avenue,
New York, New York.

Gentlemen:

We are arranging for a series of experimental, or avant-garde, films, similar to those we presented last Fall, (circular enclosed). We are just now collecting material for a second series beginning in April.

I understand you have a film, FALL OF THE HOUSE OF USHER, Watson & Webber, and would like to know if it would be available for our use during that series, Friday evenings, 5 meetings, April 11th through May 9th, 1947. As the program is not yet exactly determined, could you let us know when the above film would be available during that series, rental conditions etc. On receipt of your reply we can set the exact date.

Also we would appreciate hearing whether or no you have any other films which would interest us for use on such a program as the enclosed - if you have a catalogue of films, we would so much like to have it.

Sincerely yours,

Frank Stauffacher
Frank Stauffacher,
In Charge of ART IN CINEMA Series.

AMATEUR CINEMA LEAGUE, INC.

420 LEXINGTON AVENUE · NEW YORK 17, N. Y.

Hiram Percy Maxim, *Founder*

Officers and Directors

Stephen F. Voorhees <i>President</i>	John V. Hansen <i>Vice-President</i>	Ethelbert Warfield <i>Treasurer</i>	Roy W. Winton <i>Managing Director</i>
C. R. Dooley Harold E. B. Speight	Mrs. L. S. Galvin Philip N. Thevenet	H. Earl Hoover Floyd L. Vanderpoel	

James W. Moore, *General Consultant*

Telephone MOhawk 4-0270

28 January 1947

Mr. Frank Stauffacher
San Francisco Museum of Art
The Civic Center
San Francisco, Calif.

Dear Mr. Stauffacher:

I have your interesting letter of the 24th enquiring about the League's print of *THE FALL OF THE HOUSE OF USHER*, by Dr. J. Sibley Watson, of Rochester, N. Y. I shall be glad to discuss this matter with you.

You are correctly informed that we do have such a film. It is a 16mm. positive print, reduced from a 35mm. negative, which the film was produced in. Our print has been used in our Club Film Library (for distribution to amateur motion picture clubs) for years and has been through some hundreds of screenings.

It is, therefore, badly worn and has been retired to our historical film archives for a number of years, out of regular circulation. Furthermore, it has in it at present a lead title assembly in negative (black lettering on white ground), which was put in as a last resort to replace the original positive lead title assembly which was damaged beyond repair.

I have just now gotten the film out of storage. It seems in good condition as far as pliability is concerned and should be projectible. I have not, however, checked the footage through for torn sprocket holes or the like.

I am sending the film off today to you by collect express for your examination. If you feel that it is in good enough condition to merit inclusion on your program, you are welcome to use it in this way. There will be no rental charge of any kind, but the ACL will appreciate a credit line on your program and we shall expect you to pay the shipping costs.

Should you decide to include it, may I suggest that you have some one on your staff go over it carefully to check for torn sprocket holes or weak splices, just as a measure of protection to yourselves. You have my permission to make any such repairs as seem necessary. Further, since the film is out of circulation on our circuits, if you want to use it you may as well hold it there till

your booking date. Just drop me a line as to your decision.

The only other films we have of this nature are "Meshes of the Afternoon," by Maya Deren, and "Mr. Motorboat's Last Stand," by John Flory. The former I imagine you have seen, since I note you are in touch with Deren already.

The Flory film is a semi-cinematic comedy of the depression (circa 1931), running 600 feet of 16mm. monochrome. It won for Flory, soon after he left Yale College, an assistant director's post at Paramount, where he worked under Frank Tuttle for a year or two. Flory is now head of his own firm, Grant, Flory and Williams, engaged in the production of publicity and educational films here in New York City.

With best wishes,

James W. Moore

JAMES W. MOORE
General Consultant

Theodore Huff
N. Y. U., N. Y. C.

Per Rosenheim

February 4, 1947

Mr. James W. Moore
Amateur Cinema League, Inc.
420 Lexington Avenue
New York 17, N. Y.

Dear Mr. Moore:

Thank you very much for your kind reply regarding The Fall of the House of Usher. It has not arrived yet, but when it does, we shall examine it for weak splices, etc., and if we decide to use it - which I'm sure we will - we shall keep it, as you instructed, until our April series. We are just now getting the programs in shape and it looks as if we can run this film on the 18th of April.

We are particularly interested in seeing it because we experienced an enthusiastic reaction to Lot In Sodom, done by the same director, coupled with Cocteau's Le Sang D'un Poete which we obtained from Martin J. Lewis for our first series. In making up this series we resorted to every source we could tap - including commercial distribution - in an effort to build up a unique series.

The Florey film also sounds interesting. At first I thought this might be Robert Florey, the director of two well-known experimental films: The Love of Zero and The Life and Death of a Hollywood Extra. I am at present trying to find either this Florey's address, or the source of these two remarkable films. Should you have any information regarding this, I would be most grateful to know it.

Again, thank you very much for your generosity and help. If the Florey film is also available, we would be interested in that, too. I shall write you soon regarding the Usher.

Sincerely yours,

Frank Stauffacher

Mr. James W. Moore

February 4, 1947

P.S. Mr. Ballard, of the Ballard Film Society, suggested three titles, the winners of last year's "Movie-Makers" competition - as being potential material for our new series. I have read the descriptions and am in agreement. Could you inform me of their availability, etc? One of our major intentions is to screen contemporary experimental material also. The three are:

KALEIDOSCOPIO -- By Dr. Roberto Machado of Havana, Cuba.
DESIGN IN WHITE -- Joseph Harley of Summit, New Jersey
MOTION -- Henry E. Hird of Ridgewood, New Jersey

FS:nb

AMATEUR CINEMA LEAGUE, INC.

420 LEXINGTON AVENUE · NEW YORK 17, N. Y.

Hiram Percy Maxim, Founder

Officers and Directors

Stephen F. Voorhees	John V. Hansen	Ethelbert Warfield	Roy W. Winton
President	Vice-President	Treasurer	Managing Director
C. R. Dooley	Mrs. L. S. Galvin	H. Earl Hoover	
Harold E. B. Speight	Philip N. Thevenet	Floyd L. Vanderpoel	

James W. Moore, General Consultant

Telephone MOhawk 4-0270

7 February 1947

Mr. Frank Stauffacher
San Francisco Museum of Art
The Civic Center
San Francisco, Calif.

Dear Mr. Stauffacher:

I have your good letter of the fourth and am pleased to know that you feel you can use our print of USHER in a coming program.

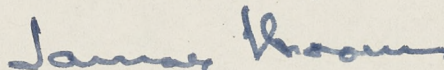
You might be interested in knowing, in connection with its producer, that Dr. J. Sibley Watson is a Charter Member of the Amateur Cinema League (founded in 1926 by Hiram Percy Maxim, the Hartford, Conn., scientist) and that Dr. Watson was elected to Fellowship in the ACL in 1939.

I have checked quite a number of source listings, and regret I cannot track down Robert Florey exactly. The last trace I find of him was in 1943 when he was working on "The Desert Song" for Warner Brothers. Perhaps they have a lead on him.

Of the three of our 1946 Ten Best winners you mention, we now have a Kodachrome copy of KALEIDOSCOPIO, in which I feel you definitely will be interested. In a couple of months, we expect to have a copy of MOTION, in which ~~we~~ may be interested. /you We probably shall not have a copy of DESIGN IN WHITE, and I doubt if you would be interested in any case. It actually is little more than a brief collection of some very beautiful -- but wholly unexperimental -- scenes of ice and snow.

I am a bit worried about your not having received USHER as yet. I trust you will keep me advised.

Cordially yours,



JAMES W. MOORE

13 Feb. 1947

Mr. James W. Moore
Amateur Cinema League, Inc.
420 Lexington Ave.
New York 17, N.Y.

Dear Mr. Moore,

I hope you will forgive me for not writing you immediately upon receiving your print of USHER. It arrived soon after I had sent my last letter. We found a few weak splices, repaired them, and found that otherwise it was in good enough shape to go through the projector without trouble. We shall like to keep it, then, until the April showings. It will be an interesting contrast to the longer, more realistic French version, by Jean Epstein, of the same story, which we had on the last series.

Thank you for your information on Dr. Watson. I have been interested for a long time in knowing about both he and Webber, but I could never find much about them - except that they seemed to have something to do with the Eastman Co. at Rochester. One naturally wonders why they have not continued production.

Upon your lead I will enquire of Warner Bros. for information on Robert Florey.

Regarding your own Flory film, MR MOTORBOAT'S LAST STAND and KALEIDESCOPIO, we would be very grateful to you for their use either April 18, 25, or May 2 - if they are available then; MOTION also, if it is available on any of these dates. May I include them in our announcement - at least, the first two?

Thanks again for your kind help. I will send you a list of the films we intend showing in April - just as soon as it crystalizes.

revision
Do you have occasion to see the periodical, HOLLYWOOD QUARTERLY? There is an article therein, this current issue, January 1947, by Gordon Brian Ansell, that might be of considerable interest to you.

Sincerely yours,

Frank Stauffacher

SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

February 25, 1947

Mr. James W. Moore
General Consultant
Amateur Cinema League, Inc.
420 Lexington Avenue
New York City 17, N. Y.

Dear Mr. Moore:

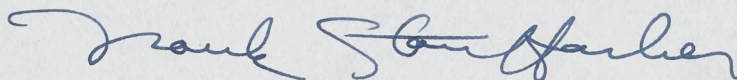
Our April program has finally taken shape although with things of this sort it is sometimes difficult to keep it in shape until the very night of showing.

From your previous letters I have assumed that we may show "Kaledoscopio" and "Mr. Motorboat's Last Stand" in addition to the Watson-Webber, "Usher". Therefore, I have put them down for the April 25th showing, that is, the first two. "Usher", which I am now holding, we will run on April 11th. If you do get a print of "Motion", which could be made available to us, and if you think it might be in our line, we'd appreciate that, too, on any of the April dates.

I have managed, finally, to trace Robert Florey. He co-directed Chaplin's latest film. This was all based upon your lead and I thank you very much.

I hope to hear from you soon and again, our gratitude to you for your generosity and cooperation.

Sincerely yours,



Frank Stauffacher
Art In Cinema Society

February 25, 1947

Mr. James W. Moore
General Consultant
Amateur Cinema League, Inc.
420 Lexington Avenue
New York, 17, N. Y.

Dear Mr. Moore:

Our April program has finally taken shape, although with things of this sort it is sometimes difficult to keep it in shape until the very night of showing.

From your previous letters I have assumed that we may show KALEDOSCOPIO and MR. MOTORBOAT'S LAST STAND in addition to the Watson-Webber, USHER. Therefore, I have put them down for the April 25th showing, that is, the first two. USHER, which I am now holding, we will run on April 11th. If you do get a print of MOTION, which could be made available to us, and if you think it might be in our line, we'd appreciate that, too, on any of the April dates.

I have managed, finally, to trace Robert Florey. He co-directed Chaplin's latest film. This was all based upon your lead, and I thank you very much.

I hope to hear from you soon again, and once more, our gratitude to you for your generosity and cooperation.

Sincerely yours,

Frank Stauffacher, Editor
Art In Cinema Society

FS/mb

Film Classic Exchange
Fredonia
New York

~~Dear~~ gentlemen.

We having received word from you
since your Jan 27 letter ~~in which you~~
~~made~~ regarding our bookings for Romance
Sentimentale and Underground. I ~~am~~
~~now writing to~~ assume that we may
rent them from you as originally
planned. The prices quoted by you are
agreeable. I have therefore gone ahead
and booked them ~~at the date~~ both
for April 18.

We would appreciate your confirming
this as soon as possible.

Sincerely yours

Frank Starbaker

February 25, 1947

Mr. James W. Moore
General Consultant
Amateur Cinema League, Inc.
420 Lexington Avenue
New York City 17, N. Y.

Dear Mr. Moore:

Our April program has finally taken shape although with things of this sort it is sometimes difficult to keep it in shape until the very night of showing.

From your previous letters I have assumed that we may show "Kaledoscoped" and "Mr. Motorboat's Last Stand" in addition to the Watson-Webber, "Usher". Therefore, I have put them down for the April 25th showing, that is, the first two. "Usher", which I am now holding, we will run on April 11th. If you do get a print of "Motion", which could be made available to us, and if you think it might be in our line, we'd appreciate that, too, on any of the April dates.

I have managed, finally, to trace Robert Florey. He co-directed Chaplin's latest film. This was all based upon your lead and I thank you very much.

I hope to hear from you soon and again, our gratitude to you for your generosity and cooperation.

Sincerely yours,

Frank Stauffacher
Art In Cinema Society

AMATEUR CINEMA LEAGUE, INC.

420 LEXINGTON AVENUE · NEW YORK 17, N. Y.

Hiram Percy Maxim, Founder

Officers and Directors

Stephen F. Voorhees President	John V. Hansen Vice-President	Ethelbert Warfield Treasurer	Roy W. Winton Managing Director
C. R. Dooley Harold E. B. Speight	Mrs. L. S. Galvin Philip N. Thevenet	H. Earl Hoover Floyd L. Vanderpoel	

James W. Moore, General Consultant

Telephone MOhawk 4-0270

28 February 1947

Mr. Frank Stauffacher
San Francisco Museum of Art
The Civic Center
San Francisco, Calif.

Dear Mr. Stauffacher:

This will acknowledge receipt of your interesting letters of February 13 and 25.

I am happy to say that both KALEIDOSCOPIO and MOTORBOAT will be free for the April 25th date. I am, therefore, planning to send them out of here on April 14, to insure their arrival and to allow you a few days for previewing, etc. KALEIDOSCOPIO is a brand new dupe in one peice of Kodachrome and will not need any inspection. MOTORBOAT, however, is rather old and probably has a few splices, etc., in it. You very definitely better have it checked over before screening.

The films will go Express Collect, which will obviate the necessity of your remitting for the outward shipment. We understand that you will return them prepaid.

Herewith a bit more data on Watson and Webber. Dr. J. Sibley Watson, at the time of producing USHER, was a retired M. D. He comes from an old family in Rochester (vide: the street he lived on was named Sibley Place) and, although he has made one or two publicity films for Kodak, was never genuinely employed by them.

USHER was shot on 35mm. film with, I believe, a Bell & Howell studio-type camera. All production was carried on in a large barn back of Watson's house, which was practically converted into a studio. Watson should be credited for the camera work and the many cinematic effects, while Webber was responsible for the settings and costumes, etc.

Dr. Watson is today on the Advisory Editorial Board of "American Cinematographer," publication of A. S. C., of which he is a member.

Glad to hear you found Bob Florey. Best of luck on the screenings.

Official Publication - MOVIE MAKERS - Roy W. Winton, Editor

J. W. M.

James W. Moore

AMATEUR CINEMA LEAGUE, INC.

420 LEXINGTON AVENUE · NEW YORK 17, N. Y.

Hiram Percy Maxim, *Founder*

Officers and Directors

Stephen F. Voorhees <i>President</i>	John V. Hansen <i>Vice-President</i>	Ethelbert Warfield <i>Treasurer</i>	Roy W. Winton <i>Managing Director</i>
C. R. Dooley Harold E. B. Speight	Mrs. L. S. Galvin Philip N. Thevenet	H. Earl Hoover Floyd L. Vanderpoel	

James W. Moore, *General Consultant*

Telephone MOhawk 4-0270

3 March 1947

Mr. Frank Stauffacher
San Francisco Museum of Art
The Civic Center
San Francisco, Calif.

Dear Mr. Stauffacher:

I have your note of the 28th including a copy of the
Art in Cinema program, Series II.

I was surprised -- not to say somewhat unhappy -- to
find that nowhere on the program had the Amateur Cinema
League been given credit as the source of "The Fall of
the House of Usher," "Kaleidoscopic" or "Mr. Motorboat's
Last Stand."

This was requested by me in my first letter to you of
January 28 and, I assumed, had been agreed to by you as
a courtesy for our wholehearted (and uncharged-for) co-
operation.

Sincerely yours,



JAMES W. MOORE

Feb. 6, 1947

Mr. James W. Moore
Amateur Cinema League, Inc.
420 Lexington Ave.
New York 17, N.Y.

Dear Mr. Moore,

I deeply regret the misunderstanding - if I may call it that - of our seeming not to credit the Amateur Cinema League for the three films you have so generously allowed us to use. As you notice, we did not credit the source of any of the films in particular, on the prospectus, one reason being that we were not actually sure of getting some of them at the time of its printing, another reason being that it was compiled and printed at the last minute in time for the March mailing and therefore does contain many discrepancies. This prospectus is by no means the only notice of the films we intend showing. It was issued only to inform members that we would have Series Two in April, the titles we intend showing, and the dates.

For each program we are preparing as detailed a set of program notes as we can gather, with the sources, credits, etc. - in the same manner as we did on Series One. These program notes are printed and distributed to the audience. ~~In addition to this~~ we have been fortunate enough to have been able - on Series One - to attract the art and music critics of the local papers, and to have been able to give considerable credit and notice to the films themselves, in this manner. The interest among the critics, in Series One, has promised a similar interest in Series Two, and I assure you that they will again help out in the matter of credit and publicity.

As you probably know, any cinema activity of this sort begins quite dubiously. We were only able to make a success of the last one by arranging for a good list of programs - things usually difficult to obtain (BLOOD OF A POET, LOT IN SODOM, for example). Many of these films are prohibitive because they are still getting commercial distribution, and thus for groups, museums, etc. they are usually out of the question. Only by adequate publicity, the help of the newspaper critics, and putting the program on in a thorough way, with detailed program notes, etc. were we able to go through with it without a loss. This also includes giving as large a sum as we possibly could to such independent experimenters in film as John and James Whitney, Oskar Fischinger, Maya Deren, etc. The Art in Cinema Society was formed with this sort of thing in mind - to provide an outlet ~~by paying them as much as the traffic will bear~~ for the obscure, non-commercial film worker, and to stimulate them by

The matter of reantal costs has varied tremendously, from none at all (Douglass Crockwell, Sidney Peterson, etc.) to \$100.00 for one night's showing of BLOOD OF A POET and LOT IN SODOM. (THIS also entailed renting 35mm. equipment and a union operator). But we have at all times been agreeable to any rental fee, if we could possibly afford it. We feel that this has been the factor for creating an aware and interested audience with a type of film that generally finds little opportunity for performance.

I seem to have gotten off the track of my original theme, but I wish to tell you, in a general way, our intentions and operation. I assure, however, that the Amateur Cinema League will be given due credit for the films, both in the newspapers and in the program notes themselves, and I was considerably upset to receive your letter of March 3 containing this "misunderstanding".

Thank you very much for your information on Dr. Watson. I might add that I have received a letter from Robert Florey in which he says that all of his experimental films were turned over to a Mr. Simon Gould, in 1929 -the manager of the 8th Street Cinema Playhouse in New York, on the understanding that Mr. Florey would receive world-wide distribution and them. But that is the last he heard of them. He offered to make us prints from the negs if we could trace them down, but it sounds rather futile. Nevertheless, I have written a number of letters regarding this.

Thank you again, and I hope you will accept my apologies, and our desires to acknowledge and give credit for all of our films -indeed this is part of our function.

Sincerely yours,

Frank Stauffacher

AMATEUR CINEMA LEAGUE, INC.

420 LEXINGTON AVENUE • NEW YORK 17, N. Y.

Hiram Percy Maxim, *Founder*

Officers and Directors

Stephen F. Voorhees <i>President</i>	John V. Hansen <i>Vice-President</i>	Ethelbert Warfield <i>Treasurer</i>	Roy W. Winton <i>Managing Director</i>
C. R. Dooley Harold E. B. Speight	Mrs. L. S. Galvin Philip N. Thevenet	H. Earl Hoover Floyd L. Vanderpoel	

James W. Moore, *General Consultant*

Telephone MOhawk 4-0270

11 March 1947

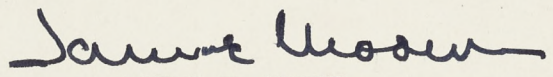
Mr. Frank Stauffacher
San Francisco Museum of Art
The Civic Center
San Francisco, Calif.

Dear Mr. Stauffacher:

I am grateful for your courteous and interesting letter
of the sixth.

My pique concerning the matter of credits was quite clearly based on a misunderstanding, and I am sorry if it worried you. Needless to say, our bookings on the two other films still stand as already outlined. I hope your people will find them interesting.

Ever cordially,


JAMES W. MOORE

March 27, 1947

Mr. James W. Moore
The Amateur Cinema League, Inc.
420 Lexington Ave.
New York, 17

Dear Mr. Moore,

Thank you very much for your letter of March 11. I'm happy to know that we will still be able to show the League's three films, as originally planned.

You might be interested to learn of my progress in locating the films of Robert Florey - it has an odd twist. As I already wrote to you, I had located Mr. Florey at Charles Chaplin Studios, but he had lost all the prints and negatives of his early films. I then wrote to both Herman G. Weinberg, and Theodore Huff at New York University. Mr. Huff replied that he understood Mr. John Flory had bought the negatives. In answer to my letter, Mr. John Flory informed me that this was a mistake, that he once did own a print of R. Florey's LIFE AND DEATH OF A HOLLYWOOD EXTRA, but a few years ago it was stolen. That is as far as I've gotten, so far.

Paul Ballard in Los Angeles - The Ballard Film Society - has asked me if he might have the three films you are lending us, for previewing - while they are still out here on the Coast. I told him that I would ask you.

Now may I ask a personal question? I've acquired a Bolex 16mm. and I would like to begin some experimenting on my own; I would like to become a member of your League, and would be very grateful for some information.

I will keep you informed of the progress of Series Two and will send on program notes, etc. Incidentally, I would appreciate getting a copy of the issue of MOVIE MAKERS containing a description of Dr. Machado's Film - was it Jan. 47? I cannot locate one here.

Sincerely yours,

Frank Stauffacher

AMATEUR CINEMA LEAGUE, INC.

420 LEXINGTON AVENUE · NEW YORK 17, N. Y.

Hiram Percy Maxim, *Founder*

Officers and Directors

Stephen F. Voorhees <i>President</i>	John V. Hansen <i>Vice-President</i>	Ethelbert Warfield <i>Treasurer</i>	Roy W. Winton <i>Managing Director</i>
C. R. Dooley Harold E. B. Speight	Mrs. L. S. Galvin Philip N. Thevenet	H. Earl Hoover Floyd L. Vanderpool	

James W. Moore, *General Consultant*

Telephone MOhawk 4-0270

31 March 1947

Mr. Frank Stauffacher
San Francisco Museum of Art
The War Memorial
San Francisco, Calif.

Dear Mr. Stauffacher:

I have your good letter of the 27th and was interested in your report on the Robert Florey search. It seems amazing that such fine films should so drop out of existence.

you

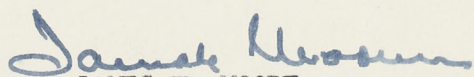
I am delighted to learn that/have now personally taken up movie making. It is, of course, the very best way of supplementing one's aesthetic and theoretic knowledge of the subject. I am asking our Membership Manager to send you full data on ACL membership, and we shall look forward to having you with us.

You will be getting on the bandwagon at just the right time, for you will not want to miss a two-part story on an amateur production of Shakespeare's *MACBETH*, by David Bradley, ACL, which we are running in April and May, nor, even more exciting, a two-part discussion of creative cutting (starting in May) by Maya Deren.

I am enclosing our Ten Best review of Machado's film. It appeared in the December, 1946, issue, which announces annually our selections of the Ten Best Films of the year.

I would prefer that you do not send any of our films on to Paul Ballard for previewing. As I understand the Ballard Film Society, it is a privately operated enterprise accruing to the financial welfare of an individual. As such, it is not the kind of group to which we could undertake to loan our Club Library films -- so there seems no reason for Mr. Ballard to preview material not available to him.

With best wishes,


JAMES W. MOORE

May 20, 1947

Mr. James W. Moore
The Amateur Cinema League, Inc.
420 Lexington Avenue
New York, N. Y.

Dear Mr. Moore:

I hope you'll forgive me for not writing sooner than this to thank you for your films and your other helpful courtesies. The three films from you were indeed appreciated, and enthusiastically received by the audience---especially Dr. Machados. We've had many different kinds of abstractions on our programs, but none like KALEIDESCOPIO. I am enclosing our program notes---such as they are---on your films. They are not very definitive, nor really very accurate, but it is difficult to compile impersonal information on a film. And then, too, the notes are aimed at considering the film as one of a series of films, referring to it as in conjunction with others.

The series has been quite a success and there is already a pressure for a Fall Series; but where we'll find enough original and new material, I'm sure I don't know.

There is one interesting outcome of our Art in Cinema work here. We've been receiving, uninvited, amateur experimental efforts for criticism and possible inclusion on a further series. Apparently the word has spread of our willingness to appropriate money for films of this type. Actually, it was our original idea to stimulate something like this. But we find ourselves in a sort of consular position. I might add, in passing, that most of these efforts are sincere and worthy, but without fail, they are almost always excessively self-serious and intellectually pompous. Young film-makers seem unable to forget their Freud and their unsmiling countenances.

Mr. James W. Moore

-2-

May 20, 1947

Our catalogue is out at last, and I'll send you one under separate cover. It reviews and discusses all the films we ran last Fall, and if it so warrents, we'll print a supplement containing Series Two Films.

Paul Ballard was here several weeks ago for one of our showings. He asked me about using your films. I simply conveyed your answer, which was all I could do.

The Museum and the rest of those connected with Art in Cinema join me in thanking you most gratefully for your generous help in making Series Two a success.

Sincerely,

Frank Stauffacher

FS/m
encl:

AMATEUR CINEMA LEAGUE, INC.

420 LEXINGTON AVENUE · NEW YORK 17, N. Y.

Hiram Percy Maxim, *Founder*

Officers and Directors

Stephen F. Voorhees <i>President</i>	John V. Hansen <i>Vice-President</i>	Ethelbert Warfield <i>Treasurer</i>	Roy W. Winton <i>Managing Director</i>
C. R. Dooley Harold E. B. Speight	Mrs. L. S. Galvin Philip N. Thevenet	H. Earl Hoover Floyd L. Vanderpoel	

James W. Moore, *General Consultant*

Telephone MOhawk 4-0270

26 May 1947

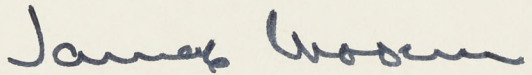
Mr. Frank Stauffacher
San Francisco Museum of Art
The Civic Center
San Francisco, Calif.

Dear Mr. Stauffacher:

I have your good letter of the 20th and have read with interest your program notes on the several films screened from here.

It was kind of you to give the ACL and myself such full credit. If we dig up anything of interest for next year, it will be covered in our annual Ten Best story, in December MOVIE MAKERS.

With best wishes,



JAMES W. MOORE